

IN AMUSEMENT LINES

NEW YORK, Sep. 6.—[Special COURIER Correspondence.]—The following are this week's important attractions in New York: Vaudeville at Tony Pastor's theatre; "New South" at the Madison Square theatre; vaudeville at Proctor's; DeWolf Hopper at the Broadway theatre; vaudeville at the Casino; "The Prodigal Daughter" at the American theatre; E. H. Sothern at the Lyceum; Boston Howard Specialty company at

a model husband, surrounded by a happy family. But outward appearances often deceive; and "things are seldom what they seem." While at the depot just after seeing his wife safely off for the Adirondacks, this exemplary husband and church member, commenced a flirtation with a charming young widow that nearly wrecked the happiness of several lives. The story can be seen better than told at the Lansing September 11, 12 and 13th.

"A Model Husband" is John Dillon's latest play, and it is said to be one of his best.

Winsome Marie Heath, is the bright

to introduce you," said Mrs. Knight, as the train slowed up. It's such a lovely opportunity, and I'm sure he would be delighted.

"Oh, I don't know that; it's too bad," said the song bird, airily. "I'll just introduce myself and he'll be more than delighted."

"Maggie, don't you dare," began Mrs. Knight. But Maggie gave her luggage to the porter and bore straight down the aisle for Mr. McAllister. She caught up his right hand from his newspaper and shook it until her diamond bracelet made a aureole about his soft brown hat.

"Mr. McAllister, I'm delighted to meet you," said she. "You know me of course. I'm Miss Cline."

Mr. McAllister could not have been more courteously before her gracious Majesty, the Queen.

"Miss Cline," said he, dexterously removing his hand to grasp his hat, "the delight is entirely mine. I have always admired you on the stage, and now my admiration will be yours in private life."

"That is right," said Maggie, warmly. "I think us prominent people ought always to be friendly. Good day."

"Good day," said Mr. McAllister as he sank into his seat.

"Good day."

He never changed his position from there to New London, unmindful of many broad smiles. But ever and anon his lips seemed to frame those parting words "Good day," "Good day."

Some one asked Thomas W. Keene the other day whether he thought the tragedians that are climbing the ladder of fame have as much genius as those who have fallen from it. "Have we," it was asked, "any actors to compare with E. L. Davenport, Edwin Forrest, Edwin Booth or Edwin Adams?"

Mr. Keene made the following reply:

"My dear sir, when those actors lived the taste of the public was vastly different to what it is at present. Then people went to the theatre to enjoy the plays they had become familiar with in the closet. They used to read Shakespeare and the other poets with a great deal of assiduity, and those who sat in front were almost as familiar with the text as were the actors on the stage. Every speech was followed with interest, every point was noted, every new reading was criticised, but though such was the case the average actor was not in as affluent circumstances as he is at present, nor could he reach the stars as easily. You must also bear in mind that the actors you have mentioned were often subjected to harsh and unjust criticism; and as for being better actors than those we have with us, that is merely a matter of opinion. Acting to day is said to be more natural, more reposeful and imbued more with the chaste spirit of repression; but years hence there may be found people who will find fault with it and call for the strong, fiery declamation of the old school, of which I must confess I myself am an advocate. I think that Fred Warde, Louis James, Edmund Collier and Robert Downing are capital exponents of the poetic drama, and that when they have gone the way of Booth, Forrest and McCullough, those who are youngsters now will say, 'Ah, you should have seen Louis James as Brutus, Fred Warde as Richard, Ed Collier as Virginia, and Bob Downing as Hamlet, then you'd have seen acting.' We are all prone to take a partial view of what pleased us in youth; whereas, as we grow older we become captious and more difficult to please."

On one occasion Mr. Irving was being driven to his theatre in a cab, when the horse fell and died a few minutes after. Henry did not, as most would, sneak off without paying his fare, but asked the man if it was his own horse. "Yes, sir, and I had to depend upon it to get a living for myself and family." Henry saw it was not acting, but truth; then he too notes for \$150 from his pocket-book, gave them to the man and told him to buy himself another horse. From the foregoing story one may reasonably infer that Mr. Irving's press agent is beginning to earn his salary.

They have had everything else of New York, and now they are playing the "Wolves of New York." Edward E. Rice promises to surprise the public with his production of "Venus." Rose Coghlan received \$500 for her performance of Rosalind in "As You Like It" at the world's fair. Stuart Robson in speaking of the way American actors are received in London says "they dine you at the clubs and club you at the theatre." Caroline Hamilton, the Maid Marian of the Bostonians' second company, has been engaged to join Pauline Hall's Opera company. She is a Californian and her right name is Millner. M. B. Curtis has announced his determination to return to the stage in "Sam'l of Posen." He says, also, that Sims and Pettitt, the English dramatists, are at work on a play for him based upon the experiences through which he has passed since the shooting of Officer Grant by some unknown person in San Francisco.

Ward McAllister, of the "four hundred," and Maggie Cline, the Irish song bird, had a strange meeting the other day. Both were in a Boston Pullman special. At the particular request of her friends, Maggie sang a verse of her new song, "Yo-Heave-Ho," with which she is soon to delight the public ear, and everybody was charmed with the exception of Mr. McAllister. That is to say, he was not apparently charmed. He may have been thrilled to his heart's core, and he probably was, but he called up every bit of his breeding and maintained the conventional blue air of good society. Just before the train rolled into Bridgeport some one called Miss Cline's attention to the fact that the elderly gentleman with the soft, brown hat, was the social arbiter.

"Lord bless and save us," said Maggie "isn't he nice? How I should to meet him."

"Can it be possible that you never met?" was the astonished chorus.

"Never," said Maggie with a stage sob. "I threw away my only chance when I refused to sing for the Vaudeville Club last winter."

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ALVA HEYWOOD.

the Star; "The Black Crook" at the Academy of Music; "Liberty Hall" at the Empire theatre; "1492" at Palmer's; "Fanny" at the Staudard theatre; J. K. Murray in "Glen-da-Lough" at the Fourteenth Street theatre; Russell's Comedians in the "World's Fair City Directory" at the Bijou theatre. D'Oyley Carte advises John Stetson that the new opera, by Gilbert and Sullivan will be produced at the Savoy theatre in London in November. It will be heard in America shortly after, at what theatre has not been decided upon. Mr. Stetson has a contract with Mr. Carte, giving him the first right to all Gilbert and Sullivan's works and since Lillian Russell's name has been mentioned in connection with it there is a possibility of her appearing in the American production. "Liberty Hall" at the Empire theatre has large audiences. This, too, in the face of very warm weather. The new play has been pronounced by all who have seen it as one of the prettiest on the stage, with a lovely story that wins the heart because of its sweet simplicity and directness. The new leading people of this theatre, Henry Miller and Viola Allen, have received numerous curtain calls during the week and the fun made by May, Robson and W. H. Crompton surpasses anything seen in a comedy way for a long time. "Liberty Hall" will surely have a prosperous run at the Empire theatre.

The attraction at the Lansing theatre for this evening is something out of the usual run of farce comedy, spectacular tragedy and emotional performances. "Edgewood Folks" is a play of American life and has for its characters the honest but somewhat eccentric people who enjoy the peaceful rural life of the New England hills. It is free from extravagance. Mr. Heywood's specialties are strung on the thread of the story, with consistency and naturalness. They are made to bear a part in the unfolding of the plot and so have some excuse for their existence. There are few people on the stage today who can sing a comic song with such facile neatness, as Mr. Heywood. Aside from the absorbing interest in his character acts which abound from the rise to the fall of the curtain, there is a well considered plot unfolded by a number of amusing and talented actors and actresses. This is of great importance to auditors who do not like to see the entire burden carried by the star. Mr. Heywood has not made the fatal mistake, as many do, of depending wholly upon his ability to entertain and amuse his audience. He has surrounded himself with a strong and evenly balanced company containing several old favorites that are well known to Lincoln theatre goers.

Quite a sensation among fashionable circles was caused recently by a well known stock broker's behavior during his wife's absence at a mountain summer resort.

Benjamin, the gentleman in question is a man of not less than fifty years of age. A staid, quiet, unassuming business man on Wall street, who heretofore has always been looked upon as



MARIE HEATH, IN "A TURKISH BATH."

up the line of work that she has made such a wonderful success with. The following is a complete list of the people who are supporting this clever little mite: Miss Anna Leslie, Edna Ulline, Starra Kimball, Blanche Brogan, Clara Hilton, Richard Brown, Ed Crissie, Steward Barnes, John Sheridan, Harry Dull, Mall Sheely. Seats sale at box office Monday morning.

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